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REPORT
OF
THE HEAD MASTER OF THE NATIONAL ART
TRAINING SCHOOLS
ON
HIS VISIT TO THE ART SCHOOLS OF
BELGIUM AND DÜSSELDORF.



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DÜSSELDORF.

SIR,

October 1876.

I HAVE the honour to submit the following Report of my visit to Belgium and Düsseldorf, whither I went, at your request, to inspect the Art Schools with the view of obtaining such information as might serve as a commencement of a comprehensive Report on the foreign system of Art Instruction.

I went to Antwerp, Ghent, Brussels, Dinant, Namur, Liege, Düsseldorf, and Cologne, and saw Art Schools in all those towns, though, with the exception of Antwerp and Düsseldorf, the students were in vacation. Hence the observations I have to make are often founded on the statements of professors, and a close inspection of the drawings, and not always from actual personal intercourse with the students.

The whole of the Belgian system of art instruction has a certain resemblance, whether it is practised for the development of artists or those who practise industrial art. These resemblances may be tabulated thus :—

1. Gratuitous instruction.
2. Compulsory attendance of all who join the classes.
3. Elementary and advanced classes in all the sections.
4. For men only.
5. The working time is for six months in the year only.
6. A fixed time for the completion of each exercise.
7. A fixed time for a student to remain in any one section.

The above principles are common to all schools, and they have but little modification and expansion even in those schools where High Art is the subject principally taught.

The schools are supported from three different sources. The Government, the Commune, and the Province all contribute to their maintenance. The Municipality provides the building, the Government and Province contribute money for the professors' salaries and for exhibitions for students. Teachers are appointed in some towns by the Municipality, in others by the State. The higher professors and directors are Government appointments.

All schools are under Government inspection and are nominally under a Government system, but considerable room is left for development to meet local necessities and the views of individual professors. The only school really formed on the Government model is that at Ghent; all the others are so modified by the above-mentioned influences as to be in great measure the product of the localities where they exist.

Prizes, which are chiefly honorary, are awarded by a jury of professors and local artists and members of the municipal body. They all have a local character except those granted by the State, as exhibitions and travelling studentships, to the Schools of Fine Art.

The courses are graduated, but the students pass from one grade to another at the will of the professors.

Examinations in theoretical subjects take place annually, and usually theory and practice are taken together in order to come to a decision on a student's position, so that clever handicraft in drawing is not allowed to come to the front if it is not also associated with sound reading.

Antwerp.

To take the schools more in detail, Antwerp is a Royal Academy of Fine Art, and the instruction is arranged with the intention of developing a painter, sculptor, or architect to the highest point. A section of the work here, however, is applied to the education of ornamentists, chiefly decorators. A student enters for one or the other of these two sections. There is no continuous course of study which leads from one to the other; thus, while in the School of Fine Art ornament and archaeology are taught, and in the School of Ornamental Art, in the same academy, figure drawing is taught, it is always understood and kept in view that in one case it is ornament for artists, and in the other, that it is figure study for the decorator that is given.

The elementary classes corresponding with our artizan art classes meet only in the evening, from October till April. The Fine Art classes are open from October till August. April and September are months of vacation.

In this section the daily work is from 6 in the morning to 5 in the afternoon in summer, and from 9 in the morning to 8 in the evening in winter.

In the course of study for ornament, the students begin by copying an outline of ornament, and proceed to copy an example of shaded ornament with black and white chalk, and carry on this method of copying from the flat until they pass into the class of mural decoration. Here they are required to form compositions of ornamental forms for decorations, and in the same course to copy white casts of ornament on a large scale; the power of imitating the whiteness of the cast being much prized.

The whole plan of instruction does not run into figure work, except so far as an ornamentist requires a knowledge of the figure. The ultimate practical product of this school is not such as to justify any imitation of it in this country.

In the Fine Art Section there are three courses of figure instruction; the elementary, the middle, and the advanced.

The course of figure drawing is commenced by outlining drawings from rather coarse but strongly drawn lithograph copies of heads, masks, or extremities, always the size of life. In these examples everything is very strongly expressed. The second step in this course of outline is where the student draws the whole length figure, still from the copy in outline, on which the proportions are marked; while still in the elementary section the student copies a drawing of a head, or torso, done by some past student or perhaps a professor, with the view of learning the quickest method of laying in a drawing. Therefore the stump is employed with a restricted use of chalk added to it, but nothing like our method of "stippling" is permitted, and the head is treated in the largest, broadest method of light and shade; no reflections are represented, and only the largest half tints are expressed. It is an exercise to help the student to master his material, while at the same time he learns to see the model in its simplest masses.

The middle course is now taken up. In the lower section of this course the student draws from casts of masks and parts of faces, limbs,

hands and feet, and groups are made up of these. The torso and full bust are the middle section of the middle course.

The principle of having a fixed time for each exercise is strictly carried out, and each object or group of objects is changed every week.

The advanced section of the middle course is drawing from the whole antique figure; each figure is placed for eight days, and is worked at two hours every day; therefore 16 hours is the whole time allowed for the completed work. The exception to this is only when figures are drawn for competition, then 20 hours are allowed, the additional time being given in consideration that the student receives no advantage from the professors' supervision.

A time limit is imposed on students in this section; that is to say, if they are not passed on into the highest class in two years it is assumed that they have no strong gift for their profession of painter, and are denied the privileges of the school.

The next step is with the advanced course, where they paint from the life, having either the head or both head and torso. The head is painted in eleven hours; the model sits on two consecutive days for five hours and a half each day. The torso is painted in 20 hours on four days.

In this painting practice the student applies the teaching he has had from the beginning of his career, viz., that form consists not only of outline in profile but in actual projection towards the spectator, and has to be truly represented by a double expedient; one is the contour, where the form cuts against a background, for example, and the other is tone (or change of real colour), by which means only all advance and recession of surface is expressed.

This practice is combined with drawing from the whole length living model. It is a morning class from 6 to 8 in summer, and an evening class in winter. Sixteen hours is the time allowed here, two hours a day on eight days. No female model sits in the classes.

Throughout the whole school the professors do not touch the students' drawings, but give many illustrative sketches at the side of the drawings, and insist on great accuracy in proportion, form, and anatomy. Local colour or tone is everywhere insisted on, as leading to the painter's practice more even than form in contours.

Everything is expressed with the least amount of mechanical work, hence no stipple or elaboration of tints with either stump or chalk is permitted.

The consequence is that the apparently short time that is given to the work is in reality amply sufficient for the purpose.

Each student in one year's practice in the antique and life school commences and finishes drawings of thirty-three whole-length antique figures, and has obtained experience and power in his work. In this matter, especially, the contrast of our system to that of Antwerp is seriously to our disadvantage.

The student in sculpture passes through a similar course. He draws the outline copies for proportion and action, and the fitting of limbs and head and body together, then models from the mask and extremities, and the bust. In the higher elementary course he models the torso.

In the middle course he is taught the principles of bas-relief, and models the whole figure in relief and in the round. Finally, in the advanced course he models from the life.

For the modeller of ornament a similar course is prescribed. In the elementary course he models in clay from simple copies in plaster, and then works out similar designs from drawings.

In the middle course he carries on his work from drawings of greater intricacy, and in all grades of relief; and, finally, in the advanced course he models flowers and foliage from nature.

He then passes on to the section of applied arts, and works out original compositions for various purposes in various materials.

This section is perhaps better in theory than in practice.

The architectural course is remarkably thorough and good, but does not so immediately apply to the subject I had more particularly to report on.

An essential part of this system is the combination of theory and practice.

The work of each day closes with a lecture of an hour's duration, and these lectures are attended by the students according to their position in the school.

These lectures are on the following subjects:—

1. Perspective, linear, aerial, or picturesque.
2. Costume and antiquities.
3. History.
4. Anatomy of bones and muscles.
5. Expression.
6. Æsthetics, or comparative history of art in different schools, with their tendencies.
7. Composition, that is, historical painting, or modelling.
8. General literature.

The above course is compulsory on all students in painting, sculpture, and architecture who are in the advanced sections, and an examination is conducted for the highest rewards annually, in which the student who is successful must have come out well in all the subjects that are taught theoretically, as well as in those which more relate to practical art.

I cannot speak too highly of the excellence of the drawings and paintings executed in this school. A great amount of power and handicraft is developed, but this is properly subservient to the thorough understanding of the model, and also to the student's individuality.

The highest competitions for the travelling studentships are conducted on the usual continental plan, viz., a sketch is made in a day of the subject which has been drawn, in the manner of a lottery. The students who enter still into competition are then confined to a studio from early morn till late at night for a certain number of days, and produce a picture after their sketch. The materials they require, such as models, costumes, &c., are supplied by the Academy. The same plan is adopted for the competition in sculpture and architecture.

These competition works, when produced "*en loge*," are remarkable for their power and the evidence they give of perfect command of the material.

Other classes in Antwerp are those for engraving on wood, on copper and steel, and for naval architecture.

(I append the Government scheme for the reorganization of the Antwerp School, in which will be found many details with which this Report does not deal.)

Brussels.

At Brussels the Royal Academy of Arts was not to be seen, as the old building of the Academy had been pulled down, and the new one, on a very fine spacious plan, with good exterior elevation, was not finished.

The classes had met in various rooms belonging to primary schools during the winter, but the inconveniences were so great that they had given up their meetings early in spring. Being thus unable to investigate the system of work followed by the Academy, I had the greater opportunity of seeing the practical working of the art-work in primary schools, and in those which correspond with our night classes. These were in full operation and I visited—

1. The Model School.
2. The Normal School.
3. The School of St. Josse-ten-Noode.
4. The Free University.
5. The "Ecole professionnelle des femmes."

The Model School is a secular school, of which many are established in Belgium, as a protest against clerical domination. They are absolutely without a religious system of teaching. Many friends of the anti-religious party assume that all a child should learn at school is such as can be taught on a scientific basis as distinguished from a speculative one, and, consequently, science is the basis of their system of instruction. The root of a scientific education is double, one is arithmetic and mathematics, the other is drawing. Hence we see a great development in the application of drawing to education; for instance, geography is almost wholly taught by drawing on the black board, made by the teachers and copied by the children; physiology and entomology, and other sciences, are taught in the same manner.

The black boards surround the room, as a dado adjusted to the children's height; and on these they add line to line, following the teacher, and develop the plan of the town, the construction of a country, the anatomy of an insect, or the anatomy of the human body.

In the lower classes the instruction is given by a graduated system, invented by Mr. Hendricks, and does not materially differ from our own except in one particular; it is that the drawings, whether of straight lines or symmetrical curves or floral forms, are all made to a large scale.

In a large communal school,—for girls,—the same system is admirably carried out; drawing is thus made to subserve an important use in general education, and the children are brought up in the practice of expressing their knowledge and thought through their handiness in chalk drawing.

It was natural to find that sufficient opportunity and teaching were given to the pupil-teachers of the town to qualify in this art of drawing diagrammatically on the black board. This was seen in a class in the normal school for teachers, where youths and young men who had passed the morning in the primary schools came to carry on their own higher studies in the afternoon.

The drawing lesson was by Mr. Hendricks himself. The drawings that were being done were four and five feet long, and were nailed down to large desks, which served as drawing boards. The original drawing, of ordinary octavo size, was placed in a frame before the student, and glazed, so that no measurement on the surface of the copy could be made.

The originals were elaborate engravings of ornament, shaded. The copies were first made correct in outline, and then were either stumped in chalk or washed in water colour with the greys and shadows to produce the effect of the original drawings.

Everything is translated, not slavishly copied. A lithograph copy is not imitated as a lithograph, but is enlarged, and then translated with sepiä, Indian ink, or stumping chalk.

The advantage of this more thoughtful method over the comparatively thoughtless one of mere mechanical imitation was shown where the students draw from the cast. The habit of translating and interpreting was already formed, and they drew well from the cast from the beginning of their practice.

In the drawing from the cast, the objects for light and shade were simple, and required but little drawing; thus the students' attention was concentrated on the large masses of light and shade, the reflections being carefully ignored in the first steps of the work.

Elementary design also was being taught, but it went no further than the composition of simple geometrical lines to produce patterns by their intersections, bringing out frets of various angles and repeats,—more ingenious than useful.

The drawing at the "Université Libre" was that of the ordinary Polytechnic School of the Continent and is confined to the students of that section of the University.

The subjects are model drawing from geometrical forms; mechanical and architectural drawing. All are thoroughly drilled in perspective and the projection of shadow.

Violet le Duc's plates are extensively used as examples for construction and for drawing copies. The classes for construction study the various questions of strength of material and resistance, and all scantlings were worked out arithmetically.

The "Association pour l'enseignement professionnel des femmes" have a school in which women, principally young girls, are trained in various subjects to qualify themselves for employment. A sort of apprenticeship system is adopted, by which the constant attendance of the girls is secured for three years.

Book-keeping, English and German languages, for those who wish to qualify as clerks, are taught.

Dressmaking, with scientific cutting out. Artificial flower making is another section.

In practical Art the classes are formed for drawing ornament from copies and the cast, elementary design, painting on fans, and on china and earthenware.

An excellent set of copies for the construction of ornament is used. All copy work is enlarged considerably, and cast drawing is stumped and represented in the simplest light and shade.

The figure drawing from the bust and extremities was very good, large in style, and of simple light and shade.

The school is partly self-supporting, but requires subscriptions to meet the payments to teachers, &c. It is interesting to see that the exclusion of women from the advantages of secondary education is being abandoned in Brussels.

The evening classes held in the upper floor of the primary school of St. Josse-ten-Noode, a suburb of Brussels, may be fairly compared with the similar classes held in our district schools.

There are 300 to 400 students who work every evening from 7 to 9, and are taught gratuitously various subjects useful to the artisan population which fills the suburb. Building construction, such as walls for bricklayers and masons, joiners' work, metal work for locksmiths, are carefully fitted to the particular trades of the students.

The course of ornament excellent; for construction or analysis is taught from the beginning, from exceedingly good copies, by Mr. Hendricks. These are always drawn enlarged to about the size of an imperial sheet in charcoal or chalk.

An advanced course of copying from ornament is formed of those students who copy elaborate designs from the flat of partly natural and partly conventional construction on large sheets of paper, four feet long. A firm strong chalk line expresses all the contours. The light and shade is filled in either with the stump or with washes of Indian ink.

Finally, the students in this class compose ornament, certain conditions being given by the professor, such as a spiral line, and a drawing of an olive branch, to be worked into an Italian panel of the cinque-cento type, and so on. These are always worked out to a large size; about 5 feet seemed to be the usual length.

The arrangements of the desks here is not uncommon in Belgium, all the students stand to their work, and pin or nail their paper down to the broad desk before them, which is painted black, and is of size sufficient to take the large sheets of paper in use.

There are thus no drawing boards in the school, except only in the architectural section.

The section of drawing from the cast was excellently represented. Cones, spheres, or other geometrical figures are placed on a moulded or hemispherical or other shaped basis and then hung to the wall, so that the apex of the figure points towards the student, while the base is parallel to the wall; and being then strongly lighted by a side light, the shadows naturally fall over the moulded surfaces, and give great variety of depth and tone.

Shading is also carried on from large casts, examples of Roman ornament (the Trajan scroll, for instance); everything is rendered realistically, that is, the whiteness of the plaster is the first thing to be noticed, then all the gradations from light to dark. The stump and chalk alone are used, but to such good effect, that the drawings are true to illusion.

The classes for the antique and life presented nothing remarkable, except from the fact that the antique drawings, even from the full sized figures, were always the size of the casts.

A daylight class for painting the head of the living model was an exceptional thing, but had produced good firm painting from copies, intended to show to inexperienced students where the greys and local colour were to be found. All the painting was direct imitation, without any method of work being discernible.

A painting school, having for its aim the production of decorative artists, worked through the elementary course to the composition of ceilings and wall spaces with geometric lines and panels of decorative forms, either conventional or natural, or to any given historic style.

The highest art practice in the class is the painting of flowers and groups from nature.

These were always done the size of nature, and with arranged back grounds, and the usual time for a flower and foliage, such as a group of peonies, is three hours.

Prizes are awarded to each section yearly, by a jury of professional artists and masters in various trades. The awards are made on the whole mass of work. No award is made to a small amount of work, however good.

The time limit is not a hard and fast rule here. The professor gives out the time that he thinks sufficient to complete each object when it is posed.

The time is however short, as a large Roman acanthus nest of a scroll was done in 10 hours.

My general impression is, that in the system of drawing ornament on principal and planned construction, this school is far in advance of any

thing we have in England; so with the imitation of the cast in the elementary classes, and also in painting from nature, all of which is done by a certain powerful straightforward method, quite in contrast to the methods in use in the average English Art School.

Namur.

At Namur is an academy of painting and drawing, conducted on the same general principles as that at Antwerp; but copying from the flat, especially heads in oil and still life in water colour, is carried on to a greater extent, to the disadvantage of the students. The copies were poor and the originals not good. It is evident that, although the system may be excellent, yet that very much depends on the capacity and power of the teachers.

I cannot but think that at Namur the want of careful supervision was evident in the students' works, although this opinion is not formed on a large experience of the drawings, as the students were in vacation, and not one of the professors was in the town. Here, as at other provincial towns, the "plant," that is, desks, gas arrangements, tables, stands for framed copies, &c., is all excellent, and there also seemed to be abundance of room to each student.

Dinant.

At Dinant the same system is said to be in operation, but the whole town was en fete, and I could not obtain access to the rooms in which the School of Art met.

Liège.

At Liège I found an Art School of 300 students on the usual plan, *i.e.*, a seat or place to each elementary student, ample space in large rooms specially lighted, and graduated classes working up to the highest Art School practice.

The works of a recent annual competition were shown me, and were all of high quality. Every exercise was the result of twenty hours' study. In the modelling school there were:—

1. Model from life, 3 ft. 6 in. in height, in high relief, and in strong, somewhat exaggerated style, but manly and full of character and knowledge of anatomy.
2. Model from the antique,—very good.
3. Elementary work from the bust was excellent in style and power.
4. Modelling from a drawing. The original was a rich Roman scroll full of detail, and 18 in. long. This was increased to 30 in., admirably done, and completely finished in 20 hours.
5. Architecture; here also the same time was allowed, *viz.*, 20 hours, for an excellent drawing of an Ionic portico and façade with a gateway; the proportions, &c., are given in description.
6. Architectural design. In the competition in this class a written specification of a subject is drawn from a bag and given out. The last was the peristyle of a university building in the Italian sixteenth century style. The sketch is made in a day, then 20 hours are allowed to work it out; the result being a highly finished design far beyond what is obtained from our students.

It is a different thing from the general course, and is arranged for architects solely, and attended by men who pass all their time in this study. All students are superannuated at 21 years of age. They enter the school as young as 10 years of age.

Lectures on theory are given, and examinations are held in the subjects of these lectures, with only one exception. They are—

Perspective, elementary and advanced.

Archæology, or History of Art (but on this subject there is no examination).

Expression—Anatomy.

Construction.

Descriptive Geometry, and Ornament.

In the middle and elementary sections the practice prevails of enlarged work all done within a time limit. The imitation of the plaster was a matter much insisted on; dark backgrounds are invariably used and imitated.

As at Antwerp, the figure class is of two advanced sections and two elementary; that is to say, the work done from extremities and the torso is distinct from the antique, as we understand it, and the life. The student thus graduates in his work.

The drawings from life were well drawn, but roughly and imperfectly shaded compared with those from Antwerp.

For the whole school of 300 students there are 10 professors, who are engaged for six months in the winter. They are architects or painters, who thus occupy themselves during their evenings at a season when their time is of small value. A very superior class from which to draw teachers is thus available.

Of the 300 students, 20 form an advanced art class and paint from life, and compose pictures under the director. Of these, some who do not come under the definition of artizan pay 20 francs annually for their instruction; otherwise it is free.

The town provides and keeps the buildings. The professors are paid salaries from a fund, partly voted by the Government and partly by the Province.

Medals and honourable mentions are awarded every two years by a jury of local artists, Government inspectors, and the professors.

The school seems to be doing a large and important work in the Birmingham of Belgium, especially in the modelling sections. Students from this school hold lucrative appointments as modellers for silver and metal work in England.

Ghent.

The school at Ghent is in some sort the most interesting school of any in Belgium, for here the pure and simple Government system is carried out without any mixture of local influence to modify or suppress any part of the scheme.

The elementary rooms are three in number, extending in one line 250 feet. They are 29 feet wide, and accommodate 600 students sitting at their desks, with ample room to each. This portion of the school is only used as an evening class six nights a week. The professors arrive five minutes before the doors are opened, and remain till all the students have left.

The course is planned for a three years' practice in the elementary rooms, to be supplemented by a further course of two years in advanced classes.

The lowest elementary class practice is drawing from an ornament drawn by the professor line by line on the blackboard. This may be a simple or a complicated piece of work, and may be finished in one evening or in four. On two nights in each week the students draw on paper, on other nights they draw on their black desks with white chalk.

In this section the students are thoroughly drilled in the construction of ornament, from the simplest geometrical form to the most complicated.

In the second year they draw, in light and shade, from models and geometrical figures, devised especially to teach all the variety of light and shade on mouldings, on spherical or cylindrical surfaces, and the shadows of these, cast on to every variety of background.

In the third year they draw from the cast of the figure, that is to say, masks modelled so as to be clearly seen, and of colossal scale, for the same end. This mask is lighted by a gas arrangement independent of the lights by which the students work. These students' lights are screened from the cast, so that it is visible only by its own light. Above the mask on a shelf is placed a cube and a cylinder, in order that the students may see the light and shade of the largest surfaces of the cast in their simplest expression, the cube showing the largest planes, the cylinder the graduation in the half tone to the shadow.

In the same section is a class for the torso and extremities.

All students, whether painters, designers, architects, sculptors, or of any other calling, must pass through this three years' course. Architects then follow a course of ornament always shaded, sculptors then model, the painters pass on to the whole-length figures and the life. This class and that for painting from the model is reached in the fifth year.

Although this is the course always prescribed, yet much is left to the discretion of the teacher, who may promote any student to the class above his own if he is satisfied that the student can do the work required intelligently.

In the antique or life classes, 30 hours is the time allowed for the completion of the drawing or model.

Advanced students draw in charcoal and stump the size of life from the model; this is done occasionally.

The modellers form the outer ring in the artizan and life schools, and always work in relief.

The course of architecture is probably the most thorough and complete in Belgium. The teaching of this art is based on classic forms. There are three classes, one (the lowest) works from large flat copies which have all the dimensions, sections, &c. of the orders. The second class carries this copying system further by working out details, plans, and elevations of known buildings.

The third class works at compositions and designs.

All this study is still based on classic models, but special classes are formed for the study of the Romanesque and Gothic styles.

A valuable feature in the elementary classes is a set of models to a large scale of the orders from base to pediment complete.

In the competitions, which are annual, for honours, the work is done strictly against time.

In alternate years the highest prizes are awarded, all competition is done under strict rules, the students' sketches are made in locked studios, one man in each room, which he does not leave for 20 hours, he is during this time cut off from any opportunity of obtaining assistance in his work.

The sketch thus produced is examined, and if worthy is the basis of a finished drawing to a large scale, if in the architectural, or of a painting if in the painting class, which must be finished in 40 days.

No deviation from the original design allowed.

There are 200 students in the class of architecture, 30 of these are in the highest class, of which number 20 are in the Gothic section.

Concurrently with this practical work are lectures on theory. All the elementary students above the lowest class attend lectures on perspective and geometry.

Those in the upper elementary classes carry on their perspective into advanced work, and add descriptive geometry, the architects adding trigonometry and algebra, the painters anatomy.

In the highest classes of the fourth and fifth year, all, *i.e.*, painters, sculptors, and architects, attend lectures on the proportion of ancient buildings. The architects work at perspective and stereotomy.

The painters and sculptors now add advanced anatomy, archæology; especial stress is laid on the history of arms, armour, costume, domestic architecture, &c.

A peculiarity worthy of adoption is that of providing ample space, so that the student sits at arm's length from his board, which is never moved from its support in front of him.

The teachers never touch the students' work.

Here, as at every other school of importance, there is a gallery of casts or store room, in which each cast, whether of extremities or whole length figure, has its place.

The whole-length figures are on castors, and are wheeled into the antique room as they are wanted. Only one cast at a time is there.

The impression conveyed by seeing the work of the whole school is that the architects' training and work are excellent, perhaps the best in the country, and far in advance of anything provided in this country.

The figure work, although very good, is not so excellent, as that produced at Antwerp.

The elementary system is carried out to perfection, but perhaps too elaborately, considering that it is only a preparation for a higher end in artistic practice.

And the figure work did not seem to lead so directly to the development of the painter as at Antwerp, the figure paintings that were shown me being inferior in brightness and effect to those of the Antwerp school. The student does not paint so soon as at that school.

The obvious deduction to be made from the whole Belgium system is, that while good teachers produce good students, irrespective of system, yet that the Belgium system is in advance of our own at certain points, which may be recapitulated here :—

1. Ample buildings for the school, so that every cast is well lighted, well seen, and drawn from in comfort.
2. The time limit that is placed on every work, whether for practice or for competition.
3. The universal teaching of students to imitate what they copy on the assumption that they are all to become painters.
4. The plan of theory by lecture, and practice in the schools being carried simultaneously, and stern examinations in both.

Düsseldorf.

In Germany a different system is met with ; for instance, at Düsseldorf all students pay for their instruction.

In the elementary school instruction is given in drawing from copies, usually outline, of a large but somewhat coarse character, and from shaded drawings of heads and extremities ; these are copies done by professors or advanced students.

Form in contours and method of manipulation are chiefly looked to here. The proper intonation of the drawings from the figure or from the cast is not attempted in this stage, hence the use of white chalk on grey paper is common.

In the antique and life schools drawings are made also in this manner and students compete for promotion from one section to another, with drawings the size of the casts, which are done in a fixed time, which varies according to the professor's prescription.

The advanced classes are those which work in the studios of the Academy, and paint pictures under the eye of the professors of composition, thus the young students are brought in contact with the leading men of the country. This section is very vital to the traditions of the school, and here the future artist is formed in style and habits of thought.

The chief professor does not remain many years at his post. Seven or eight years is probably the time each composition master passes with his students.

Students work about five years in the Academy ; they must pass into the life classes in two years, if not they are denied the privileges of the school.

In the life school the student paints at once from the head, and draws at night from the nude figure.

Here again is no fixed time other than that prescribed by the professor ; at one time a head will take a month to finish, at another it must be done at a single sitting of five hours ; he thus exercises his students in observation and extreme finish ; at others, urges them to express their knowledge in the most rapid manner.

There is throughout no great respect for academic traditions, but an earnest striving to discover and foster the individuality of the student ; there is no compulsion in attendance, and no early work. The standard from an academic point of view is not so high as that reached at Antwerp.

The hours of attendance are 9 till 12 and 2 to 4. Painting or drawing with a life class for two hours in the evening from 6 to 8 or 7 to 9.

The fees are 12 thalers per annum in the	£	s.	d.
antique school, equal to -	1	16	0
24 thalers in the life school -	3	12	0
and 36 thalers for the studio	5	8	0

This latter payment includes gas and heating and all properties and apparatus, but not models.

There are about 40 students in the antique school, about 20 in the life school, and 12 to 15 in the studios.

In general no great reliance seems to be placed on the system, but very much on the teacher.

It happens that many students commence work who are unfitted for development in high art. It is generally regretted by past and present professors that there is no school for industrial art which could absorb those persons who miss their aim in painting as a fine art.

Cologne.

In Cologne there is an Art School meeting in the museum under the direction of a well known local painter of landscape and genre.

The drawings are neat, and elaborated on grey paper with white chalk, not better than the average work of an English Art School. All the work from the casts truly represents the texture, colour, and relief of the original.

In the absence of any official connected with the school, I could not ascertain the plan of work.

In general the impression conveyed by the drawings was that they are somewhat overworked with an artificial mechanical finish.

I am, Sir,

Yours obediently,

JOHN SPARKES.

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It happens that many students commence work who are unqualified for
development in high art. It is generally regretted by past and present
professors that there is no school for industrial art which could attract
those persons who miss their aim in painting as a fine art.

Colours.

In Cologne there is an Art School meeting in the morning under the
direction of a well known local painter of landscapes and figures.

The drawings are first and elaborated on grey paper with white chalk.
not better than the average work of an English Art School. All the
work from the class truly represents the average colour and relief of the
original.

In the absence of any official connection with the school, I could not
ascertain the plan of work.

In general the impression conveyed by the drawings is that they are
concentrated overworked with an artificial mechanical finish.

I am, Sir,

Yours obediently,

JOHN RUSKIN.

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